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MONDAY, OCTOBER 23, 2000

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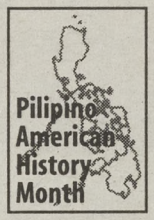
Pilipino student event celebrates heritage

EVENT: Chief shares life experiences; warns that culture, home in danger

By **Hemesh Patel**
Daily Bruin Reporter

Datu Efrew Mandipensa once stayed awake for eight days and nights. On another occasion he slept in the forest amongst monkeys and snakes.



About 40 students, professors, a tribal chief clad in traditional costume, and spirits gathered in the Kerckhoff Art Gallery Thursday night to hear stories from Mandipensa, chief of an indigenous tribe in the Philippines.

The event was part of a series of programs sponsored by the student group Samahang Pilipino to celebrate Pilipino American History Month.

"These indigenous people have never been conquered or colonized and have still retained their tribal dialect," said Debbie Nagata while introducing the chief. She spent one and a half years living with the tribe.

Mandipensa opened the presentation with a ritual song, summoning the spirits of his ancestors to join him in the art gallery.

"It's part of our culture to start everything with a sacred gathering. What we have here today is a sacred gathering," he said.

CATHERINE JUN

Datu Efrew Mandipensa, chief of the Higaonao tribe in the Philippines, plays guitar in Kerckhoff Grand Salon Thursday.

Mandipensa is the youngest tribal chief ever installed in the Higaonon tribe, which resides on the Mindanao island off the coast of the southern Philippines. While other datus, or chiefs, act as priests or administrators, Mandipensa said he is responsible for telling others about the tribe. He told his listeners not only about the Higaonon tribe's culture, but also that it is in danger of disappearing due to logging in the area.

"We need to protect our forest – that is why I am here," he said.

Students said they came to the event to better understand the indigenous people of the Philippines.

"I just heard about this event in my Pilipino history class and it sounded really interesting," said Bryan Cardenas, a third-year Asian American Studies student.

"I want to understand more because these are one of the last indigenous people in the country," he continued.

Mandipensa shared the story of his journey in becoming a datu five years ago, describing tasks that tested his mental and physical

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DECLARATION

From page 4

for Egypt, the first Arab country to sign a peace treaty with Israel, to continue acting as a regional mediator, as the United States wants. Egypt sponsored the Cairo summit and was the main voice of moderation during its proceedings.

One Arab nation to take action during the summit was Tunisia, which closed its liaison office in Israel and asked for the closure of a similar Israeli office in Tunis. The move, Tunisia's Foreign Affairs ministry said late Saturday, was made in light of "the dangerous escalation ... of Israeli aggression against the Palestinian people." Tunisia and Israel opened economic interest offices in 1996, one of the lowest forms of diplomatic representation.

Libya walked out of the Arab summit Saturday, saying it was frustrated that the gathering would not clearly call for an end to ties with Israel. Oman severed its low-level relations with Israel on Oct. 12.

But Mustafa el-Fiqqi, Egypt's assistant foreign minister, said Egypt was unlikely to change its formal relationship with Israel. On returning to Jordan, Jordanian Foreign Minister Abdul-Illah Khatib told reporters that the kingdom will not cut diplomatic ties with Israel.

"The peace process doesn't need more blows," Khatib said.

The emergency summit was called as a result of Israeli-Palestinian violence that has so far killed 120 people, most of them Palestinians. In renewed unrest, three Palestinians were killed Sunday.

"Arab leaders assert in the light of the collapse of the peace process their commitment to standing up to Israeli attempts to infiltrate the Arab world under any name and to the halting of establishing any (future) relations with Israel," the final declaration said.

The summit declaration called on the United Nations to investigate the causes of the violence and said an international court similar to the Rwandan and Yugoslav war crimes tribunals should be formed to try "those responsible for the violence." It asked the United Nations to consider forming an international force to protect Palestinians living under Israeli occupation.

Two funds were established, one of them worth $200 million to aid the families of Palestinians killed in the recent violence, and another one for $800 million to "preserve the Arab and Muslim nature of Jerusalem." That money is likely to help renovate Muslim historical sites in Jerusalem, a city holy to Muslims, Christians and Jews. Saudi Arabia contributed 25 percent of both funds.

Arabs around the world were asked to contribute one day's pay to the Palestinian cause.

"The results are very positive," Palestinian Information Minister Yasser Abed Rabbo said afterward. "They have shown to the whole world that the Arab countries support wholly the political aim of the Palestinian intefadeh (uprising) and the Palestinian Authority."

Egyptian Foreign Minister Amr Moussa said the declaration contained concrete steps that show "we mean business."

"The Arab countries are determined that there will be an escalation of Arab actions for the escalation of the Israeli practices," Moussa said.

The first Arab summit in four years followed the collapse of a cease-fire Mubarak and President Clinton helped broker this week at Egypt's Sharm el-Sheik resort.

In all, 16 heads of state, including the acting head of state of Saudi Arabia, attended, representing: Algeria, Bahrain, Comoros, Djibouti, Egypt, Jordan, Lebanon, Morocco, the Palestinian territories, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia and Yemen.

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FRIDAY, APRIL 13, 2001

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ANGIE LEVINE

Elanor Lipat, an ethnomusicology graduate student, participates in an event addressing stereotypes about women and Islam.

Role of Muslim women celebrated with event

AWARENESS: Participants address value of family, how Western feminism differs from that of Islam

By **Jennifer Reichert**
Daily Bruin Contributor

Participants of Islamic Awareness Week celebrated women's role in that culture with dancing on Bruin Walk and a poetry reading in Young Hall Wednesday night.

In an event titled "Illiterate, Barefoot, and in the Kitchen: Breaking the Stereotypes of Women in Islam," speakers challenged both men and women to define feminism by comparing Western with Islamic views.

"Western feminists call for the equality of sexes, Muslim women want the assurance of identity, not mere equality," said speaker Fatima Saleh.

"Western feminists have lost respect for family values," she continued.

Lawyer Asifa Qureshi, who is familiar with both Islamic and

See **STEREOTYPES**, page 8

STEREOTYPES

From page 1

American law, said Western feminists have inhibited women's progress in Muslim countries.

She said Islamic women need to be helped by other women who understand Islamic law.

"If you say it's western, it's automatically discredited," she said. "The language is at cross-purposes and we need to bridge that gap."

According to Saleh, the roles of men and women are different, but the Quran suggests women aren't inferior.

"Men and women are shaped and programmed differently," she said. "Men are supporters and sustainers ... the husband bears the financial responsibility 100 percent.

"Why? Because Allah has given mercy to women knowing that they will be caretakers of the most wonderful gift that money can't buy – a family," she said.

Addressing the issue of abortion, Qureshi said it's debatable when life actually begins in the womb, which is why abortion early in the pregnancy may not be in violation with the Quran. But based on Islamic law, Saleh said, abortion is never permissible, even in the case of rape, unless the pregnancy threatens the mother's life.

As a mother with a 4-month-old son, Qureshi said she disagrees with the idea that a woman needs to be a mother or else she's less of a person.

But while both her career and her son are important to her, Qureshi said she would feel unfulfilled if she did not have both.

Saleh said the most important thing is for a woman to receive an education and to educate her husbands, and that there are times to be forceful. Most importantly, she does not want women to be hesitant in asserting themselves.

Habib Hamidi, a staff research associate in the pediatric oncology department, said that as a man, he finds it difficult to envision his mother or sister being oppressed by someone like himself.

"If someone whistles at a girl and she doesn't like it, the men will jump at the guy because that could be your mother or your sister,' Hamidi said.

"Standing up for women is the responsibility that a lot of males have," he said.

Despite the stereotype that the image of a veiled woman may conjure, Qureshi said the woman chooses to wear the hejab – the scarf women wear over their heads – and long skirts as a form of self-respect and modesty.

Modesty is an important aspect of Islamic culture. Even men are expected to dress modestly by not wearing tight clothing.

"I didn't wear the hejab until my first day of college because then I knew that I believed in it," said Mona Nezzar, a fourth-year French student.

Dressed in a white hejab, third-year psychobiology student Safia Mullick talked about wearing it as a young girl and what it has taught her as a person and a woman, describing the experience as liberating.

"We wear the hejab so we don't get looked at as a sex object but are instead liked for our minds," she said. "Islam teaches us to be strong, self-confident women."

HINGYI KHONG/Daily Bruin

Event raises awareness of Islam

DIVERSITY: MSA-hosted programs provide chance for community to interact

By **Yasir Mahar**

Recently, the issue of diversity on this campus has been brought to the forefront by the Affirmative Action Coalition's struggle to repeal SP-1 and SP-2. Among the core reasons for this movement lies the idea that a true education is an education obtained through the interaction of a diverse student body.

Only through dialogue with people of different backgrounds and experiences can one truly gain a deep understanding of the world we live in. With each background comes a new perspective on life and a new way of looking at issues.

Many times we are sheltered, only having knowledge of our own life and of our own culture. Our reality is the reality of the place we have grown up in. Many times our eyes are opened to another world through a simple conversation with an individual who comes from a different culture than we do.

But sadly, on this campus, many of us are missing out on the myriad opportunities to enlighten ourselves by simply getting to know people outside our own social circles. Students at UCLA tend to segregate into their own ethnic groups, religious or social groups, destroying the social education which cannot be attained in the classroom.

This week the Muslim Students Association provided an opportunity for people to learn about a new group they may be unacquainted with. MSA's annual Islamic Awareness Week attempts to deepen the general public's understanding of a religion often misunderstood and misrepresented.

Often regarded as a "foreign" or "Arabic" religion completely different from anything existing in the West, Islam has been the victim of numerous stereotypes, and Muslims have been characterized, among other things, as terrorists and misogynists. The group attempted to break these stereotypes through nightly programs throughout the week, beginning Monday.

The first program, titled "Science, Evolution, and Islam" featured Dr. Gasser Hathout explaining Islam's relationship with science. He laid down the Islamic belief that science and Islam are allies, meant to complement each other rather than contradict. In explaining how the early Muslims were leading scholars in such areas as mathematics, astrology and physics, he best summed up the Muslim approach to science as simply a way to discover the mysteries of the universe in order to glorify God.

Tuesday's program featured graduate student Hisham Mahmoud expressing the Islamic stance on Jesus

Mahar is a third-year business economics student and a member of Muslim Students Association.

See **MAHAR**, page 13

Speaks Out

Islamic Awareness Week just took place, giving students the opportunity to learn about beliefs that may differ from their own. What is your view on Islam now?

Heather Putnam
Third-year
International development studies

"Islamic Awareness Week has allowed me to view Islam as more progressive than before. I've always had Islamic friends, so I already have some awareness of it. But it's good that the students are helping others who are not aware or don't study it in class. A lot of people think of Islamic nations as oppressive and detrimental to the health of minorities and women. If students take the time to explain to others what their culture is really like, then people's attitudes toward these nations can change."

Patty Lopez
First-year
Psychology

"Well, as a Chicana, I'm aware that there are obstacles that I share with Islamic people. We both have to deal with not being the norm in the United States. If we work together, though, and become aware of the issues facing us, we can find a resolution to conflicts more easily. However, I think that the oppression of women is an issue that both our communities continue to face. But I think people will learn to value women more as awareness of this issue increases."

Jerome Yuan
Fourth-year
Economics

"I don't think that these students have been doing a good job of teaching about Islam. Even though there is a large Islamic population in American, they tend to be a closed community and don't reach out to other ethnicities. This week was like that; I felt segregated from their events. It would be better and more informative if they were open to all people."

Sean Young
Fourth-year
Ethnomusicology

"I had the opportunity to ask questions about Islam, giving me a chance to increase my own awareness. I'm Jewish and there's obviously some serious conflicts between Islam and Judaism, but talking with these people allows me to find the similarities between our religions instead. I'm glad that they were accepting. It made me feel good that they didn't exclude me because I was Jewish. They even invited me to their meetings."

Jose Angel Torres
Third-year
Chicana/o studies and international development studies

"I think Islam is really fascinating. I learned, for example, that people in Latin America also believe in this faith; it's not just for people with a Middle Eastern background. I think there are important issues around the world affecting Islamic nations that people should be aware of, such as dealing with the dominance and influence of the United States. For example, I just visited Cuba and experienced first hand the effects that a blockade can have on a country, similar to the situation in Iraq. This week reminds us of these issues."

Nancy Hage
Second-year
Psychology

"I didn't know it was Islamic Awareness Week, but since it is, I'd like to know more about it. I think these type of events are very important, because although you can learn these things from a professor, first hand experiences are very different. There are usually a lot of stereotypes associated with Islam and taking a history of religion course has helped me to get over a lot of them. For example, many people believe woman are oppressed by their religion. As a woman, I used to questioned why women would want to be in a religion that wouldn't accept them for who they are."

Speaks Out compiled by Cuauhtemoc Ortega, Daily Bruin Senior Staff. Photos by Mohammad Alavi, Daily Bruin Contributor.

Bringing Pilipino art to UCLA

ETHNOMUSICOLOGY ARCHIVE KEEPS CULTURE ALIVE; FESTIVAL TO SHOWCASE LOCAL COMMUNITY TALENT

By Taleen Kalenderian
dB MAGAZINE CONTRIBUTOR
tkalenderian@media.ucla.edu

Sometimes an energetic performance is the only way to garner attention for cultural issues that are often ignored by the public.

Archiving Filipino American Music in Los Angeles and Kayamanan Ng Lahi Philippine Folk Arts present the AFAMILA Festival in the Ethnomusicology Courtyard adjacent to the Schoenberg Music Building this Saturday afternoon to celebrate Pilipino American cultural preservation. (There is a nearly equal amount of consensus on both sides between those who spell the nationality with a P or with an F.)

"This festival is a great chance to give other people a taste of the range of diverse talents that are all around us in the L.A. area," said Eleanor Lipat, an ethnomusicology graduate student. "It's exciting for me to bring that into one space and invite the community to actually step into the archives."

The daylong festival, hosted by Los Angeles-based artist Farmer John, will showcase diverse modes of performance such as music, dance, spoken word and Pilipino martial arts. The festival will also offer an eclectic blend of traditional, folk, rock, pop and hip-hop music performed by Pilipino American artists ranging from amateurs to professionals.

The festival will feature the Pakaraguian Kulintang Ensemble, a rare traditional ensemble playing Pilipino gongs indigenous to the Southern Philippines. The gongs are played at a quick, exciting tempo with many playful improvisations. The performers wear traditional, ornate textiles from the region. The word Pakaraguian, in one of the Southern Pilipino dialects, means "the celebration of music and dance."

"When we first started the project, I wasn't interested in any particular ethnic group or style of music," said Archivist John Vallier, a UCLA graduate in ethnomusicology. "The reason we started with the Filipino American community was because they're a significant part of the country, state and particularly Los Angeles. (For such a large community) we don't have a lot of representation of Filipino music in the archive."

Though none of the performers are from the Philippines' Southern region, many have developed an appreciation for the area as they have made efforts to increase representation for Southern styles of Pilipino music. This music comes mainly from Mindonao, the southern-most island of the Philippines, inhabited by many Muslim Pilipinos.

AFAMILA
Performing arts festival
May 8, 1 p.m., free
Schoenberg Music Building

"(The music is) an endangered part of the Filipino culture because Mindonao is the site of centuries-old conflict, with the Muslim separatists trying to separate from the Philippine government," said Lipat. "The culture is threatened with political instability, and our performance adds a tone of urgency in trying to hold on to the culture, and to let people know that it exists."

AFAMILA has worked for almost a year to increase the number of recordings of Pilipino music in UCLA's Ethnomusicology Archive, and has been able to do so through a funded partnership with UCLA in LA.

"Archives are living, breathing entities in that they're as much about live performance as they are about quiet, scholarly research," said Vallier.

The festival will also feature a premiere video screening, which will show highlights from Pilipino American cultural events documented by AFAMILA for almost one year.

"We want to be setting up a model for collaborating with the community by being a resource to them, and by being able to benefit from them as an educational resource," said Lipat.

The AFAMILA Festival will publicize the accessibility of the archives, which are available to UCLA students as well as the public. The archive will be open for listening and viewing of Pilipino and Pilipino American cultural recordings.

"Why archive?" said Vallier. "It's a pledge to the future. Without archiving, it's easy to forget our past."

GRACIELA SANDOVAL/DAILY BRUIN SENIOR STAFF

Ethnomusicology graduate student Eleanor Lipat with the indigenous gong instrument Kulintang. This type of xylophone is a part of the Pilipino Muslim culture.

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NEWS

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Sports
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-Letters
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-The Other Side
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-Player Diaries
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-Season Wrap
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Eleanor Lipat

From: Tania Azores [azores@humnet.ucla.edu]
Sent: Tuesday, April 10, 2001 12:59 PM
To: xti@ucla.edu; elipat@ucla.edu; mtalusan@ucla.edu
Subject: (Fwd) Lecture-Demonstration on Music of the Philippines

Hello again,
Below is a copy of the e-mail announcement that was sent out to the community. This, besides word-of-mouth, is the only publicity that the library does for its public lecture series. The format is very informal. We usually start by asking the panel members to talk about what they do and then that is followed by a question and answer period. Since your panel is the first lecture-demonstration presentation, it will be a little different.

I suppose you can talk about your research, how you selected your topics, and "demonstrate" whatever you wish to demonstrate, either "live" or through video. I think the way that indigeneous music finds its way in contemporary Philippine music would be very interesting to the audience.

Tania

------- Forwarded Message Follows -------
Date: Mon, 9 Apr 2001 15:34:49 -0700 (PDT)
From: Cisa Payuyo <filipinoamericanlibrary@yahoo.com>
Subject: Lecture-Demonstration on Music of the Philippines
To: Susan Araneta <sa1023@webtv.net>, Susan Araneta <saraneta@dhs.co.la.ca.us>, Tania Azores <azores@humnet.ucla.edu>, Brad Bagasao <bbagasao@sbwib.org>

March 20, 2001

FOR IMMEDIATE RELEASE

Contact: Cisa Payuyo (213) 382-0488 or filamlibrary@earthlink.net

FILIPINO AMERICAN LIBRARY TO SPONSOR
LECTURE-DEMONSTRATION ON MUSIC OF THE PHILIPPINES

The Filipino American Library will hold its fourth Public Lecture Series Program on Wednesday, April 11, from 7:00 - 9:00 in the evening. The program will feature three accomplished Filipino American ethnomusicologists from UCLA who will share their knowledge, their insights, and their personal perspectives on the music of the Philippines.

The panelists are Christi-Anne Castro, Mary Gamalinda Talusan and Eleanor T. Lipat. Castro is a PhD candidate in the Ethnomusicology Department of UCLA. She is currently in the process of taming her dissertation on musical politics at the Cultural Center of the Philippines. She enjoys playing, arranging and composing music for the rondalla. She is the musical director of the Iskwelahang Pilipino Rondalla in Boston. This group has performed in many places on the East Coast. It has also toured the Philippines and Europe.

Mary Talusan is doctoral student in the same department at UCLA. She has an M.A. in Music

Composition from the Peabody Conservatory in Baltimore, MD. Her works were performed at the 18th Annual Conference and Festival of Asian Composers, which was held in the Philippines. She spent last year in the Philippines as a Fulbright Fellow conducting research for her dissertation on the musical activities of Muslim Filipinos who migrated to Metro Manila from Mindanao.

Eleanor Lipat is an M.A. student in the Department of Ethnomusicology. She has a B.A. in vocal performance from Barnard College at Columbia University. She has performed as a musician, actress and dancer with various theater companies in New York, the Balkans and Siberia. Her masters thesis focuses on gender issues in kulintang performance in the Philippines and in the United States. Her involvement with Philippine music and dance began in 1992 when she participated in a workshop conducted by Danongan Kalanduyan. She later joined the Kinding Sindaw in New York City.

Besides speaking on the rondalla and the kulintang, the panelists will talk about popular music in the Philippines today. They will demonstrate how indigenous music finds its way in contemporary Filipino music, particularly how it has been used in the commercial music industry.

As in all previous lectures, Sony Pictures Columbia Tri-Star's Senior Vice-President Fritz Friedman, who is also the chair of the Filipino American Heritage Institute, will moderate the panel.

RSVP to Cisa Payuyo at the Filipino American Library at (213) 382 0488 filamlibrary@earthlink.net

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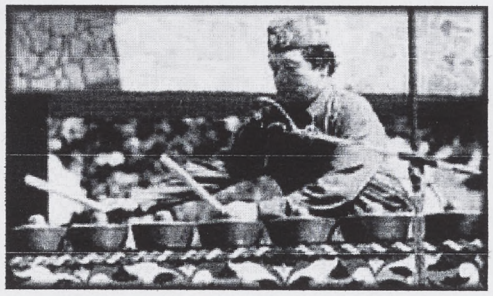
Danongan Sibay Kalanduyan
NATIONAL HERITAGE FELLOW
NATIONAL ENDOWMENT OF THE ARTS



Danongan Kalanduyan is a master of all aspects of the Maguindanao tribal style of kulintang music and has been a central artistic figure in virtually all major Filipino-American communities for nearly two decades. Born in the fishing village of Datu Piang in the Cotabato area of Mindanao, he was raised in a strongly traditional musical environment. "If you were born in my village you'd hear no Western music, just traditional music," he says. "The music was everywhere and for everyone, not just as entertainment, but also as an accompaniment to rituals and ceremonies. I didn't need a tutor; it just automatically came to my head, day and night. I learned it through exposure, through listening." Like many kulintang musicians, he began by steadying the large agung gongs when they swayed back and forth as the older musicians struck them. At the age of seven, he began to study the other instruments--the kulintang the dabakan goblet-shaped drum, the small babandir "timekeeper" gong, and the gandingan four-gong set--from his grandmother, father, uncles, and cousins. As a young man, he won island-wide competitions on the gandingan and became widely recognized as a master musician. In 1971, he toured the Far East with the Darangan Cultural Troupe.

In 1976, a Rockefeller grant brought Kalanduyan to the University of Washington in Seattle as an artist-in-residence in the ethnomusicology program headed by Dr. Robert Garfias. He has resided in the U.S. ever since. Word of his presence spread among Filipino communities, and he was soon very much in demand as a performer and as a guro, or "teacher." He has taught and performed with virtually all of the American kulintang ensembles. His missionary zeal and endless patience have brought success in his efforts to make his cherished musical tradition a respected part of American life. In the words of Los Angeles-based World Kulintang Institute director Eleanor Academia-Magda, "he can pride himself in exposing kulintang to the masses in America, which he has quietly done almost single-handedly." It is ironic to some that kulintang music, almost entirely confined to a small Muslim minority in the Philippines, has been enthusiastically embraced by scores of young Christian Filipino-Americans for whom, through its pre-Hispanic, pre-Muslim roots, it now serves as a cultural icon of pan-Filipino-American unity.

Danongan Kalanduyan has been a

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featured artist in performances at major venues such as the Hollywood Bowl (with the Los Angeles Philharmonic) the Metropolitan Museum of Art in New York, and the Kennedy Center, as well as in countless concerts and festivals throughout the United States. In 1990, he served as a master artist in the California state apprenticeship program. In his own view, passing on the tradition is his foremost goal. "I feel that transmitting the knowledge I possess is important for Filipino Americans everywhere, not only to preserve what may be the only authentic Filipino musical form, but also to encourage Filipino Americans to maintain contact with their cultural heritage."

http://www.sirius.com/~gbut
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